rendering their city an ornament to the country and an honour to themselves." Kincaid gives some further details in a note:—"There are some people yet in life," he says, "who can attest the fact that Provost Drummond declared to them, when the foundation of the North Bridge was laid, that he only now began what the Duke of York (afterwards James VII.) proposed. And I am further informed," says Kincaid, "that a plan of a bridge across the North Loch was drawn by Sir William Bruce, of Kinross, and is supposed to be lying in the Exchequer here."

THE EXHIBITION AND ITS BUILDING.

Sir,—Your readers will be glad to learn, if they have felt the force of your well-meant and kindly-expressed remarks as to the strength of this building in Hyde Park as strongly as I have, that the contractors are strengthening the structure at the junction of the nave and transept, by *the introduction of a second column at each angle*, firmly bolted at intervals to the existing columns. This, as you pointed out some time ago, is a very weak part of the building, and could not safely have been left as at first constructed. A second girder ought to be put in on each side, over the wide span. I should not have written this note, but I heard you very improperly blamed and condemned for your remarks, a short time ago, in the presence of some very distinguished persons connected with the Exhibition, and I feel it to be my duty to point out that the justice of your observations has been fully proved by the additions made to the building, and to offer you my earnest thanks.

A Commissioner.

On the 14th inst. a paper was read at the *Institution of Civil Engineers* by Mr. D. Wyatt, on the Construction of the Building in the Park.

In the course of it he said that the contractors' tender was only verbally accepted on the 26th of July, 1850; that possession of the site was obtained on the 30th of July; that the first column was fixed on the 26th of September, and at the present time (only 145 working-days since the commencement) but little of the building remained to be finished. To give an idea of the size of this building, it was noticed, that the width of the main avenue was within 10 feet double that of the nave of St. Paul's Cathedral, whilst its length was more than four times as great. The walls of St. Paul's were 14 feet thick, those of the glass building in Hyde-park were only 8 inches. St. Paul's occupied thirty-five years in building, whilst the Hyde-park building would be finished in less than half that number of weeks. Each man fixed about 200 superficial feet of glass per day.

In the course of the paper, Mr. Wyatt, to whom, from the commencement, has been entrusted the superintendence of the construction of the building, gave praise to Mr. C. H. Wild and Mr. Owen Jones, who had been associated with him; to Mr. Barry and Mr. Brunel, who, as members of the Building Committee, had made very valuable suggestions; as well as to Messrs. Fox and Henderson, and to Mr. Brounger, Mr. J. Cochrane, and others, for their exertions in the execution of the construction; and he concluded by reminding the members, that the weight of responsibility, the arduous duty of supervision, the honour of acting as the master-mind, to weigh the requisites, to determine the design, and to govern the construction of this great apparatus, had been reserved for Mr. Cubitt, the president of the Institution of Civil Engineers.

On the 21st the discussion of the subject occupied the whole evening, and was adjourned to the 28th. It was a *stormy* one, and we shall recur to it next week.

We have received several letters relative to these proceedings, but we are unable to give them a place. Those containing personal allegations should have been accompanied by the writers' names.

The following prices for exhibition counters and stands have been forwarded to Manchester by Messrs. Fox and Henderson:—"These prices are for the work in deal, and for the entire sale. Design No. 1, Deal stand 24 feet long, by 17 feet 6 inches high, 6 feet wide, without cupboards or drawers, and not covered in on the underside, 25*l.* 10*s.*—Design No. 2, Deal stand, 24 feet long, 12 feet 6 inches high, 12 feet wide at base, with three shelves, and close boarding underneath counter, not including cupboards or drawers, 33*l.* 15*s.*—Design No. 3, Deal stand, 24 feet long, 11 feet 9 inches high, 6 feet wide, boarded at ends and sides, 18*l.* 11*s.*"

The *Fife Advertiser* says, speaking of the West Wemyss Coal-field, "Mr. Williamson is making a sofa wholly composed of coal: it is 9 feet long, with three compartments or divisions, and is sufficient to contain seven people sitting on it. The front standards are beautifully carved, displaying three mongrel animals, which forcibly remind the spectator of those richly-carved figures that appear so frequently in Dr. Layard's remains of ancient Babylon. This rare geological curiosity was ordered by General Wemyss, and it is highly probable that it will appear at the Great Exhibition, as it is ordered to be finished previous to that time."

The *Atlas* has a clever article on the huge block of coal which is to be exhibited:—"Dark and solid in outward semblance, but animate with a spirit of intense activity—passive to the weakest hand, and yet possessed of energies which, like faith, can remove mountains—cheap in cost and priceless in worth—exhibited where itself is the exhibitor, nay, creator of the exhibition—type of types, and monument of monuments, amidst the countless stores of all things typical and monumental of human industry—one black sombre-looking mass will hold a chief place within the walls of the Crystal Palace in the department appropriated to 'raw materials.'

A few days since we heard how the 'Exhibition block of coal' was hewn out of a seam thirty feet thick in a Staffordshire colliery; how it was fashioned into a cylinder, of size just sufficient to pass up the shaft into daylight, and of weight barely within the strength of the lifting tackles to support without breaking. Now it lies at the mouth of the mine, expectant of the time when it may be transferred to its destination beneath the transept. What other among the million glittering articles around, will have a better right to that post of honour?

Si monumentum quæris, circumspice. In the multitudinous contents of those vast arcades—in the glass and iron edifice which contains them—in the means whereby the former were brought and the latter built—and, extending our range of vision, in the wide country round, with its incessant, prosperous, and world-defying industry—we see but the outcome and essence of the force that lies latent in that carbonised block. It needs no inscription. In homely guise it contains the summary of all virtues, the fountain of all power. Everything within reach of sight or thought pays silent homage to its beneficent attributes."

We have been favoured with a copy of a letter from Mr. Paxton to Lord John Russell, urging the free opening of the Exhibition to the public nearly from the outset, on the ground that a large addition will accrue to the revenue from the very fact of the Exhibition, an addition which Mr. Paxton states has been estimated, we know not on what data, at upwards of two millions. The deficit onerous on the royal Commissioners he proposes should be met by a Parliamentary grant. We confess we cannot agree with Mr. Paxton, as it appears to us that inconvenience and confusion would be the result of such an arrangement.

Rating Baths and Wash-houses.—At the Middlesex Sessions, held at Westminster on the 20th, the committee for promoting the establishment of baths and washhouses for the labouring poor, appealed against an order of Special Sessions, touching the poor-rate of St. Mary, Whitechapel. Mr. Bodkin, Mr. Pashley, Mr. Parry, and Mr. Huddlestone were engaged in the case, and after a consultation between these gentlemen and their clients, it was arranged that the assessment upon the property rated should be reduced to 200*l.*, subject to a case, as to the liability of "Baths and Washhouses for the Labouring Poor" to be rated. The Court made an order to that effect.

PROFESSOR COCKERELL'S SECOND LECTURE ON ARCHITECTURE AT THE ROYAL ACADEMY, JAN. 16.

In alluding to the great requirements of architecture as an art, the student was reminded of the leading topic inculcated in the preceding lecture—the necessity for an intimate acquaintance with the exact sciences, and to become conversant with the handicraft of labour, thus combining the skill of the head and hand. Alberti dwelt on the great importance of geometry, and the foundation of the Gothic style was unquestionably traceable to this science: without it the beautiful cloisters adjoining Westminster Hall would not have existed, and it was also the leading element in all Saracenic works. Perspective was also a first essential in design, and must be studied intimately; for it was perspective views of a building which revealed its beauties, there being no such thing in Nature as a geometrical elevation. All designs where this was not duly considered smelt of the office-lamp. The students were recommended on this point to consult the tenth book of Vitruvius.

When the Professor was present in Scotland on the occasion of laying the foundation of the National Monument, he was particularly struck with the indifference of the assembled dandies to the three great stones employed, each weighing two tons or more: it created no interest with them: they had no minds capable of appreciating the large masses used by the Greeks in their glorious erections. We should look at our work with the eyes of workmen, and reason upon the employment and magnitude of materials. The great writers, Vitruvius, Alberti, and Palladio urged our attention to this distinction, that all the Greeks did was large in thought and material, while the Gothic was formed of the union of all that was small. In criticism, the sneering and finding small faults was never useful: the soundest judgment on works of art are good-natured remarks. The veneration for antiquity was to be received with limitation. There were remaining many fine and wonderful works deserving inquiry; but a blind admiration because of the mere antiquity made Cæsar, once dead, become a demi-god, and transformed a pious man of the Middle Ages into a saint of to-day. Egypt, India, and Greece followed a favourite model, and remained true to it; but we find a superstitious indolence more agreeable to our nature, and yield to its influence. We should eschew this, and reflect that nothing is worthy of science but what is conceived for the purpose. Sir C. Wren says, "The study of architecture as a fine art is the study of antiquity." His great work of St. Paul's shows how truly he studied what had been done in the Middle Ages, as its structure was entirely Gothic in principle. There were the aisles for processions, the system of buttresses throughout, and all the other known means. It was much to be regretted that the magnificent first model he offered was not accepted: the study of it, as it still existed in the cathedral, was worthy of the highest attention, being so peculiarly adapted to our pure and simple ritual. But Sir Christopher Wren lived when the bigot James II. influenced the choice, and had to prepare the design of the present structure. The architect is said to have wept on the occasion. In all his churches the same intention of construction adapted to our ritual would be found. But in the churches lately built or now building, instead of designating their consecration to Protestant worship, they are as much as possible conceived to make believe we are Roman Catholics.

The grammar and syntax of the art was to be acquired by a diligent study of the great writers, Vitruvius, Alberti, Serlio, Palladio, Vignola, and De Lorme. Their works ought to be found in the library of every architect. Dr. Johnson says,—"Theory is a scheme, a speculation, a plan." Art is a system of good rules for a certain end; therefore, the study and analysis of the great authorities previously named would enlarge the mind of the student to the importance of reading diligently the learned investigations contained therein.

Vitruvius quotes from forty-one Greek authors, whose writings are lost. His work is the great text-book of antiquity, written 1800 years ago. There is nothing of the epoch so extensive, having only a few scattered notices by Pliny, from Vitruvius to the Middle Ages.

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